

# LONE WOLF AND CUB

子連水狼

VOLUME 6

LANTERNS  
FOR THE  
DEAD

By KAZUO KOIKE  
& GOSEKI KOJIMA



子連水狼

# LONE WOLF AND CUB

子  
迹  
水  
狼

story  
KAZUO KOIKE

art  
GOSEKI KOJIMA



DARK HORSE MANGA™

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**DANA LEWIS**  
lettering & retouch  
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**MIKE HANSEN**  
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**TIM ERVIN**  
consulting editor  
**TOREN SMITH** for **STUDIO PROTEUS**  
book design  
**DARIN FABRICK**  
art director  
**MARK COX**

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FOR THE  
DEAD

By KAZUO KOIKE  
& GOSEKI KOJIMA

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狼



VOLUME

6

# A NOTE TO READERS

*Lone Wolf and Cub* is famous for its carefully researched re-creation of Edo-Period Japan. To preserve the flavor of the work, we have chosen to retain many Edo-Period terms that have no direct equivalents in English. Japanese is written in a mix of Chinese ideograms and a syllabic writing system, resulting in numerous synonyms. In the glossary, you may encounter words with multiple meanings. These are words written with Chinese ideograms that are pronounced the same but carry different meanings. A Japanese reader seeing the different ideograms would know instantly which meaning it is, but these synonyms can cause confusion when Japanese is spelled out in our alphabet. *O-yurushi o* (please forgive us)!

# LONE WOLF AND CUB



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*the twenty-ninth*



# Floating Spirits





"FUTUISH BARBERS HOUSE"





















TODAY I  
MEET YOU, SIR,  
FOR THE FIRST TIME  
MY HOME COUNTRY  
IS SAKASHI.

AND I AM ISABURO, HERE  
TO THE SECOND DIVISION OF THE  
HOUSE OF SHIMAZU. WE TRAVEL  
TO DISTANT SETO-BACH ALONG  
THE CHUGAN RIVER. TODAY WE  
HAVE THE PLEASURE OF MAKING  
YOUR ACQUAINTANCE.

SIR...  
SHIMAZU-  
NO-ISABURO  
...?



H-HOW  
COULD  
ISABURO?



WHAT  
IS



OH, AND  
H-HOW  
WHAT HAVE  
YOU DONE  
IT

I-I...  
B-BUT...



HOW  
COULD  
THIS  
PATNETIC  
SARASHI  
BE  
OUR  
DIVISION  
SIR  
CAN  
YOU  
TELL  
YOU

H-HOW  
COULD  
THIS  
PATNETIC  
SARASHI  
BE  
OUR  
DIVISION  
SIR  
CAN  
YOU  
TELL  
YOU











THOSE GUYS  
TOOK TO THE  
ROAD LAST YEAR  
AFTER CRUSHING THE  
FORTY-FIVE KACHINA  
BAND TO A PULP.  
JUST THE FIVE  
OF THEM.

THEY'RE  
TOO TOUGH  
FOR US.

BUT,  
GYARAH...



FORGET IT!  
WE CAN'T RISK THE  
WHOLE FAMILY JUST  
BECAUSE KIMPAKI  
SCREWED UP.

GYARAH!!



KACHINA,  
KOTOHA!  
YOU'RE NOT  
A BABY!

CAN'T YOU  
UNDERSTAND  
EVEN THAT  
ALRIGHT



THAT...  
THEN I  
RETURN YOUR  
SACRIFICE!!





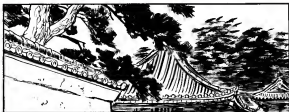






























*the thirtieth*

# Deer? Chase?













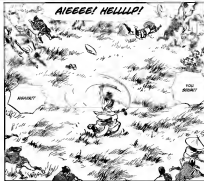




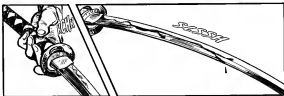














THE GLASSER  
THE MARKS YOU  
BRING ME...



...THE  
GLASSER  
OUR  
TASK.



THERE'S AN  
ABANDONED TEMPLE  
IN SASAKI-JUNJI.  
ANYO TEMPLE. RE-  
DEVELOP THERE AT  
THE SECOND HOUR  
PAST MIDNIGHT.

ONCE I'VE  
SEEN YOUR  
ACTS, WE'LL  
DECIDE HOW  
TO RUN THE  
CHASE.



OHAYO!  
NOW,  
SPLIT  
UP!



THEIR BOSS,  
THE GLASSER,  
OR OHAYO



HE'S GONE  
BROKE THE  
"DEATH"...



SAKOTA-OY, "DEER CHASERS," THAT WAS WHAT THEY CALLED THE TRICKSTERS WHO LURED CLIENTS TO THE SAKABING HOUSES. NOT JUST ORDINARY HOUSES...NO, THE JOINTS THAT HERD SAKOTA-OY WERE SCAMS, TARGETING SAKABING ADDICTS AND THE GULLIBLE RICH WITH KINKED SAKABING. THEY'D STRIP THE VERY CLOTHES OFF THEIR BACKS.



THE SAKOTA-OY WORKED IN TEAMS TO TRICK THE MARKS.



...AND THEY HAD DIFFERENT NAMES, DEPENDING ON THE PARTS THEY PLAYED THE MONEY, THE GAMBLER...



















THE TAKEM-  
BOMI CREST...  
IT'S SURE (SOKKAMA  
SHINE FROM THE  
SAGAMI BARRISON  
USES THAT...



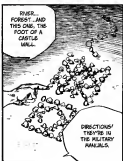
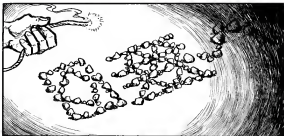














BUT  
WHY WOULD  
ANYONE...

AND  
FIND THEM,  
TOO?



THAT'S  
A DRAWING  
OF THE HORSE  
AND ONE-HEADED  
DEMONS OF  
ANAKOMADO.

IT'S CALLED  
A *ANAKOMADO* GROUP,  
A TALISMAN OF THE  
SIX PARTIES' PEOPLE  
WHO CURSE THEIR  
ENEMIES POST THEM  
IN OLD TEMPLES,  
PRAYING FOR THE  
DEATH OF THEIR  
FOES...



BUT I'VE  
HEARD RUMORS  
THERE'S AN  
ASSASSIN CALLED  
*LONG WOLF*  
AND *GOAT*...

HE'S SUPPOSED  
TO BE *SETHAN*—*NO ONE*  
ESCAPES AND THEY SAY HE  
LIVES BY *ANAKOMADO*,  
SEEKING REVENGE...



THE *GOAT*,  
THE *HONEY*... AND  
NOW THE *FIEND*  
*ANAKOMADO*!

IF THIS  
IS A CODE...  
FOR *SETHAN*'S  
TO REACH AN  
ASSASSIN...





























HE WON'T LET  
IT GO. LOOK AT HIM  
GLUTTERING IT...LIKE  
IT'S WORTH MORE  
THAN HIS OWN  
LIFE!



HE WAS  
A CHILD  
WHO SAW  
HIS FATHER  
TAKE MONEY  
TO KILL...



ROMNEY, EVEN THIS  
PALTRY BRYA-SHOW  
CONTEST, WAS A GIFT  
FROM MEMPHISARDS,  
TALKED IN HUMAN  
LIVES...



I FIGURE  
IF WE DO HIM  
UP A BIT, HE'LL  
PASS FINE FOR  
A ROMNEY  
KID.

THERE'S  
NO  
TIME!



ROMNEY!  
GET YOUR  
ROMNEY OUTFIT  
AND THE  
SANDS!

ROMNEY  
!

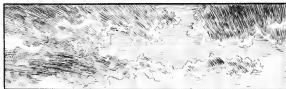


























THE SCHWABE  
OF ABYSSINIA  
RECAPTURED...



GORRY,  
KID, BUT  
YOU SHAW  
MY FACE,  
TOO!



PAPA!

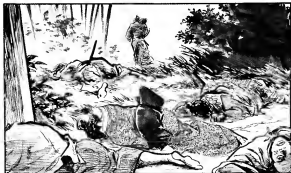














*the thirty-first*

# Hunger? Town























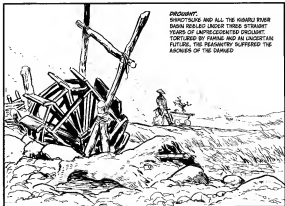


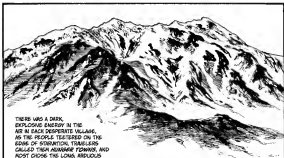
A RIVER WOODCUTTERS BUT  
NOT FOR MANY YEARS, FATHER  
HAD NOW USE CALLED IT RIVER











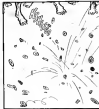
THERE WAS A DARK, EXPLOSIVE ENERGY IN THE AIR IN EACH DESPERATE VILLAGE. AS THE PEOPLE TEETERED ON THE EDGE OF STARVATION, TRAVELERS CALLED THEIR HORRORFUL FORTUNES, AND MOST CHOSE THE LONG, ARDUOUS ROUTE THROUGH THE MOUNTAINS RATHER THAN CROSS THAT GRIM RIVER VALLEY.















THE CASTLE  
TOWN BY  
THE KIMBU  
RIVER.

IF I D-DON'T GO, SIR?  
THAT'S WHERE THE DRAGONS  
BE! THE DRAGONS WANT LEAVE  
US HEREIN' AND STAYIN', NO  
HOPE FOR TOMORROW...



THREE YEARS OF  
DROUGHT, SIR, BUT DOES  
THE RED DRAGON IN THE CASTLE  
OPEN HIS RICE WAREHOUSE? NO,  
SIR, NO! INSTEAD HIS MEN STEAL  
OUR RICE! NO!—THE DRAGON  
OF THE PEASANTS—FOR  
TAXES!

AND THEN  
BLUE DRAGONS,  
THEIR RICE MERCHANTS,  
SIR... THEY WON'T SELL  
ANYWAY! THEY RAISE  
THEIR PRICES SO!  
—NO! THEY  
DO!



THE PEASANTS IN ALL  
TWENTY-SIX VILLAGES  
OF KIMBU BE PUSHED  
TO SORE OF THE DRAGON...  
IT'S LIFE OR DEATH, SIR...  
FEARFUL THINGS BE  
AFOOT! FEARFUL THINGS!  
TEN DAYS OR  
LESS!



THERE'LL BE AN  
JOSS, SIR—A DEATH!  
THEIR CASTLE DRAGONS ARE  
BORN! NO! AND THAT'S CERTAIN!  
DON'T YU BE GOING THERE,  
SIR... YOU'LL GET CAUGHT  
IN THE MIDDLE! NO! LOSE  
YOUR LIFE!



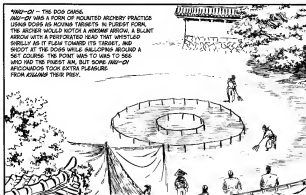
AND THAT  
THERE DO...  
NO DOES  
ANYWAY!







**YIP-YIP — THE DOG GAME.**  
**YIP-YIP** WAS A FORM OF MOUNTED ARCHERY PRACTICE USING DOGS AS MOVING TARGETS. IN PUREST FORM, THE ARCHER WOULD NOTCH A HOOKED ARROW, A BULANT ARROW WITH A PERFORATED HEAD THAT WHISTLED SHRIILLY AS IT FLEW TOWARD ITS TARGET, AND SHOOT AT THE DOGS WHILE GALLOPING AROUND A SET COURSE. THE POINT WAS TO USE TO SEE WHO HAD THE FINEST AIM, BUT SOME **YIP-YIP** AFICIONADOS TOOK EXTRA PLEASURE FROM JOGGING THEIR PREY.



THE DOG-HALTING FIELD WAS A SQUARE SEVENTY JOU ON A SIDE. THE CENTER CIRCLE ONE JOU IN DIAMETER.



THE LARGER CIRCLE WAS MADE WITH A ROPE TWENTY-ONE JOU IN LENGTH. A BAND OF SAND, THE *AKESHIY-GAWA*, WAS LAID AROUND THE OUTER CIRCLE. THE ARCHER BOKE INTO THE *AKESHIY-GAWA* TO SHOOT.

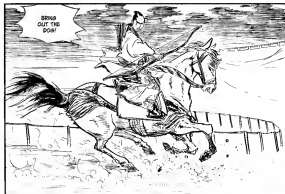


THE *AND-GIRANO* DOG-HANDLER LED EACH TARGET TO THE CENTRAL CIRCLE, AND RELEASED HIM AT A CRY OF "TOSANI" FROM THE ARCHER.



THE DOG WOULD TRY TO LEAP THE ROPE AND ESCAPE. THE CORRECT WAY TO PERFORM *AND-GU* WAS TO LET THE ARROW FLY BEFORE THE DOG FLEW THE OUTER CIRCLE, CATCHING IT AS IT LEAPT THE ROPE.













WENTY!

ANOTHER  
DOG!



MY  
LORD! YOUR  
PARDON!

TODAY...  
TODAY WE ONLY  
HAVE TWO  
DOGS...



WHY??



IT'S THE FURRY  
IN SHAKESPEARE, MY  
LORD! THERE'S NOT  
A DOG TO BE  
FOUNDED!

THE PEASANTS  
THEMSELVES CAN  
BARELY SURVIVE,  
MY LORD! AS FOR  
THE DOGS...



THEY SAY THE  
PEASANTS FIGHT EACH  
OTHER TO THE DEATH  
FOR THE CHANCE TO EAT  
ANY DOG THEY FIND...  
UNDER THESE CIRCUM-  
STANCES, ME-

SILENCE!!  
THAT'S NOT  
WHAT I  
ASKED!



FIND ME MORE DOGS!  
WHATEVER IT TAKES!  
HAVE YOU FORGOTTEN  
JAN-CHU IS MY LIFE!!  
A TRUE SAMURAI  
PERFECTS  
HIS FIGHTING  
SKILLS!

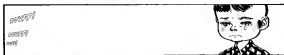


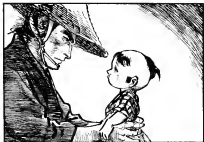










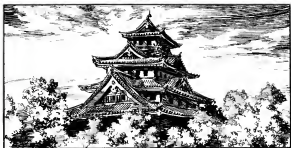


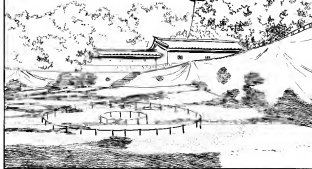


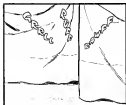




















































*the thirty-second*

# The Soldier is the Castle



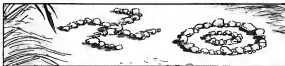
















BEARING IN HIS LEFT HAND THE **MYSTIC JEWEL** OF DIVINE TRUTH, AND BASKING WITH HIS RIGHT THE **SUNNY AURA** OF THE DHARMA!



SECOND, THE **BODHISATTVA OF POWER**, THE WAY OF REAL, **ACHIEVED JUDGMENT**!



IN HIS LEFT, A **SHAKEDOWN PLEASANT** STAFF, WITH HIS RIGHT THE **AURA OF KODAN**, PROMPTLY GRANTED!



THIRD, THE **BODHISATTVA OF WISDOM**, WAY OF **SLAUGHTER**, **ACHIEVED JUDGMENT**, THE **FLAME OF ACHIEVED DIVINE TRUTH** IN HIS LEFT, WITH HIS RIGHT THE **SEARAY AURA**, VIRTUE TO THE HIGHEST!



FOURTH, THE **BODHISATTVA OF COMPASSION**, WAY OF THE BEAST, **ACHIEVED JUDGMENT**!



IN HIS LEFT, THE **SHAKEDOWN STAFF**, WITH HIS RIGHT, THE **AURA OF JUDGMENT**!



FIFTH, THE **BODHISATTVA OF WISDOM**, WAY OF **STARVATION**, **ACHIEVED JUDGMENT**. IN HIS LEFT, THE **ACHIEVED JEWEL**, WITH HIS RIGHT, THE **AURA OF HUMANITY**, **ACHIEVED**!



LAST, THE BODHISATVA  
OF JOURNEDDO, THE WAY OF  
HELL, KIMBOMAN JEDD. THE  
KIMBOMAN IN HIS LEFT, WHILE  
WITH RIGHT HAND UPON RIGHT  
THUMB, HE SINGS THE AGENEY  
OF JOURN, NOW  
FULFILLED!



IN  
SHORT?



THE WAY OF  
NEARER, THE WAY OF  
ARAY, THE WAY OF SLEA-  
GUMTAR, THE WAY OF THE  
BUBST, THE WAY OF SPAN-  
ULFOM, THE WAY OF AGEL!  
THE BODHISATVA MANIFES-  
TATIONS OF THE  
SAY WAPSI!

THE BODHISATVA  
OF THOSE WHO LIVE  
IN APPENDAGE IN  
PURSUIT OF THEIR  
QUEST?



TRULY,  
AN ASSASSIN  
OF BODHED  
BARKED.

YET...  
WE HAVEN'T  
SEEN YOU  
PERFORM







"THEY WOULD  
REWARD US—  
FROM THE  
ERA OF  
WOLF AND  
CLUB. AND  
YOU  
WOULD  
STAY HERE!"

"WOLF FIGHTS  
WITHOUT LONG  
WOLF AND CLUB.  
AN INTERESTING  
MATCH. DON'T  
YOU THINK?"

"IF YOU DO  
NOT WANT TO  
FIGHT, YOU MAY  
GO BACK HOME  
UNLESS YOU  
DARE."

"IT IS A  
LONG JOURNEY  
AND THE DISTANCE  
IS GREAT. BUT  
I WILL GO."



"THE  
WOLF  
WILL  
NOT  
RETREAT."

"IS ONLY  
ATTENDING?"

"WELL, BACK IN THE  
PAST, THE WOLF  
WAS ONLY USED  
FOR ONE PURPOSE:  
TO PROTECT THE  
VILLAGE."























FURTHER-  
MORE,  
TO GUARD  
THE GOLD  
CARAVAN...

...THEY'VE  
DISPATCHED A  
HAKKENDARA  
COUNCILOR, ASH-  
JIKYUWASHIRO-  
NO-KARU  
HIMSELF!



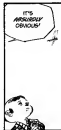
THE ALLEGED  
REASON FOR THE  
DETOUR IS THAT HE  
WISHED TO PAY A  
COURTESY CALL ON  
OUR BELOVED  
LORD.



BUT  
IN REALITY,  
IT CAN ONLY  
MEAN ONE  
THING.



THEY'RE  
PLOTING TO  
DESTROY HAKKI-  
DARA HAI.



IT'S  
ABSOLUTELY  
OBVIOUS!



HAKKENDARA  
SHOULD NEVER  
GUARD A GOLD  
CARAVAN.

THEY WON-  
DER ABOUT  
VISITING OUR BLISS  
LORD IS JUST AN  
EXCUSE TO ENTER  
OUR TERRITORY.



IF THE CARAVAN IS  
ATTACKED ON HAKKENDARA  
SOIL, THAT IN ITSELF IS  
EXCUSE ENOUGH TO  
DISBAND OUR  
HAI.



THEY'LL  
BLIND IT ON  
US, IGNORE OUR  
PRIVILEGE AND  
SEIZE OUR  
LANDS!

IT'S ALL  
BEEN CAREFULLY  
ARRANGED TO GIVE  
THEM THEIR  
EXCUSE.



WE EXPECT  
THE *ASHIKAGA*  
ARMY TO STAGE  
THE ATTACK. NO  
DOUBT THEY'VE  
*OVERCONFIDENT*  
IT WITH THE  
GOLD TRAIN.



THE  
SHOGUN-  
ATE'S FINANCES  
WORSEN BY  
THE DAY.

IF THEY ABOLISH  
OUR *WAM*, AND PLACE  
IT UNDER SHOGUNATE  
CONTROL, THEY ADD OUR  
THIRTY THOUSAND *SEIKO*  
TO THEIR COFFERS AND  
GET A BASE FOR MIL-  
ITARY ADVENTURES TO  
THE NORTH. TWO  
BIRDS WITH ONE  
STONE!



....  
....



AND SO, TO THE  
*CRISIS* BEFORE EN-  
TERING OUR TERRI-  
TORY, THE GOLD  
TRAIN MUST CROSS  
HERE. AT *JINGO-  
GA-NAGA*!



ONCE  
THE DRAGONLAD  
WAS PART OF  
OUR HERD...



BUT THE NEW  
SUGAR'S DRAGONLAD ITS  
BROT OF DRAGONLAD, AND  
LOOKING IT FOR ITS NAME,  
NOT NAME!

WENT BETTER DRAGONLAD  
THAN FOR DRAGONLAD-TO-  
NAME, NAME, BUT THE DRAGONLAD,  
TO FOLLOW THE TIGER  
FELDMAN!



DRAGONLAD NAME  
BROT OF DRAGONLAD  
NAME IN OUR NAME,  
AND DRAGONLAD  
NAME!

WE WILL DRAGONLAD-TO-  
NAME NAME, AND THE DRAGONLAD NAME  
NAME, NOT DRAGONLAD, AND JUST OFF  
BACK AND DRAGONLAD THE NAME!











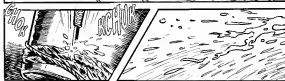






















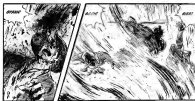


























АВАНТ



С-ЗНАЙ  
ИТОГ





BY LITTLE DOO  
BY BURNING THE BURNING  
BY BURNING THE BURNING  
BY BURNING THE BURNING  
BY BURNING THE BURNING  
BY BURNING THE BURNING

BY LITTLE DOO  
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*the thirty-third*

# One Stone Bridge



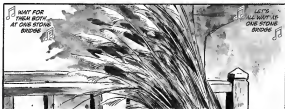




♪ MOMMA PAPA  
PAPA MOMMA ♪



♪ TWO LITTLE PEBBLES  
ONE BIG STONE ♪



♪ WANT FOR  
THEM BOTH  
AT ONE STONE  
BRIDGE

♪ LET'S  
ALL WANT AT  
ONE STONE  
BRIDGE ♪



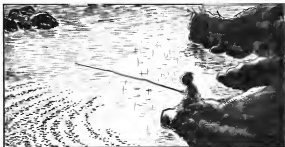
ONE STONE BRIDGE:  
BETWEEN ISHIGAMI-JUNJI  
AND SAKAKI'S VILLAGE ON  
THE TAKAKURA SHUNYU.

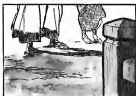


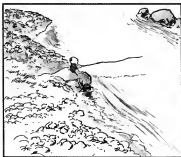


















OH!  
THE POOR  
THINGS!



DARLING!  
STOP THEM  
FROM PICKING  
ON THAT  
LITTLE  
BOY!

OH! THEY'RE  
ATTENDING HIM  
AGAIN!

WHY DOESN'T  
HE FIGHT?? EVEN  
IF HE'S OUTNUMBERED,  
IT'S BETTER TO  
FIGHT THEM JUST  
THAN IT!



FIGHTS,  
BEATINGS...  
IT'S ALL PART  
OF BEING A  
BOY!

BUT  
HE'S SO  
FUCKING!

HOW  
CAN YOU  
SAY SUCH  
THINGS??



HAHA!  
PATRIOTISM!

CAN'T YOU  
SEE THEM  
ONE SOLD  
FUCKING?















A  
POYANNE  
BATTLE-  
FIELD  
SWORD!



HOW  
DID YOU  
GET...??



THERE,  
THERE...YOU  
POOR  
LITTLE  
THING.



DON'T BE  
AFRAID...



DOES  
IT HURT?  
HOW COULD  
THEY BE SO  
ARMED, HAH?

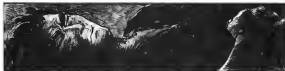


THIS  
ISN'T  
A FOLK  
SOW.

YOU  
BETTER PUT  
IT BACK WHERE  
YOU FOUND  
IT.









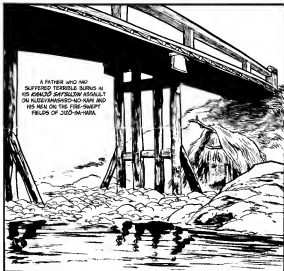
BUT NO HAND  
HAD TOUCHED THOSE  
CRUELLY GRILLED  
FISH.

JUST ONCE.

THE NUMBER OF  
SOLAH PLATTERS MARKED  
OFF THE DAYS SINCE FATHER  
AND SON HAD REACHED THIS  
CRUELING SHACK.



A FATHER WHO HAD  
SUFFERED TERRIBLE BURNS IN  
HIS KODAIJŌ SAPPALOW ASSAULT  
ON KUDYRANSHIRO-MO-KARI AND  
HIS MEN ON THE FIRE-SWEPT  
FIELDS OF JIŌ-SA-HARA.





A FATHER WHO HAD COLLAPSED  
AS SOON AS THEY HAD REACHED  
THIS HUT, A FATHER ARMED, SILENT,  
UNMOVING FOR THREE LONG DAYS.



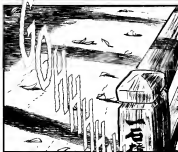
PLEASE  
DON'T  
DO THAT.

I'M SURE  
YOU HAVEN'T  
EATEN A THING  
IN DAYS!









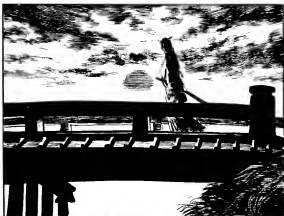










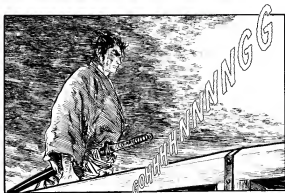


HE DOESN'T  
SPEAK OUT OF  
HIS FOND WITH  
THE FEVER.

NOT SIMPLY  
DELICIOUS...AND  
HE SPOKE OF  
AMFORWARD...















THREE STRIKES,  
303 AM. 4392...A  
SIGNAL BELL...

AND THEN  
THOSE RANDOM  
STRIKES. A JERKING  
SIGNAL. CALLING BACK  
THESE MEN FROM SPYING  
ON A CASTLE...



"WAIT, ON  
A BRIDGE"...IT  
MIGHT BE NEARBY  
FOR ME.

THEY'RE  
GUARDED BY  
NEARBY. THEY  
SIGNAL...A  
FARLEFT?











THE  
DEATH OF  
THE BLUE  
ROCKET



IT'S LIKE  
TO SEE THE  
BODY TO SEE  
YOU DEAD AFTER  
ALL THESE  
YEARS...

BUT  
BLUE-ROCKET  
SAID-HE-CAUSE  
SOMEBODY  
WASN'T  
DEAD YET



AND MY MEN  
TOO...  
ANYWAY...  
AND IS NO  
TIME FOR  
ANYMORE...  
ANYMORE...  
ANYMORE...

....



IT  
AT YOUR  
WILL, ISN'T  
IT?

HE



IN ALL  
JAPAN, THERE'S  
ONLY ONE MAN  
WHO COULD  
HAVE DONE  
THIS

AN  
ASSASSIN...  
A MAN WHO  
WASN'T  
DEAD YET

AND  
TOLD  
THE TRUTH  
?



A  
GUESS.

I  
SUSPECTED  
YOU COULDN'T  
HAVE GOTTEN  
FAR.



YES, IT  
WAS MY  
WORK.

AND SO...?



WE KUROKUMA HAVE  
BEEN SYMPATHETIC  
TO YOUR CAUSE IN YOUR  
FEUD WITH THE  
YASUGI CLAN.



WE KNOW IT  
WAS A YASUGI FEUD  
THAT MADE YOU A  
WANTED MAN.



AND THIS, EVEN  
WHEN THAT ASSASSIN  
YASUGI-SAMA ORDERED US  
TO, WE REFUSED TO TAKE  
ANY DIRECT ACTION  
AGAINST YOU.



BUT NOW  
YOU'VE ATTACKED  
THE SHOGUN'S  
GOLD CARAVAN!

YOU'VE  
SLAUGHTERED MY  
MEN! WE CAN'T  
STAND IDLY  
BY!



SANJO-SAN!

YOU'VE MADE  
MISTAKES OF THE  
KUROKUMA!

SO  
BE IT.



I'LL  
ASK ONE  
THING...

AS AN ASSASSIN,  
YOU COULD HAVE  
ONLY KILLED  
KUDYAMASHIRO-  
NO-KAMI...

WHY MY  
MISTAKE...?



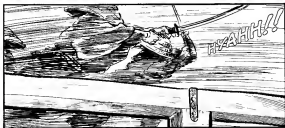
SANJO!

THAT  
SHOULD  
EXPLAIN  
IT.

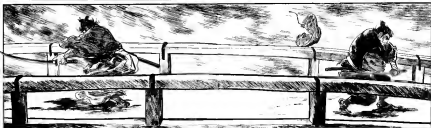


TO AN  
ASSASSIN, ALL  
MISTAKES ARE  
THE SAME!

....  
....

















AREAS WHY  
WHATEVER  
IT TAKES!



ALL...  
ALL THIS  
MONEY  
...?

ALL RIGHT,  
I...I'LL DO  
MY BEST



DARLING  
...?

THAT  
LITTLE  
BOY...



...DO YOU  
THINK HE'S  
SEEN SUCH HOR-  
RIBLE SLAUGHTER  
BEFORE?



JUDGING  
FROM HOW HE  
ACTS...I FEAR  
SO.

YOU  
POOR  
THING...













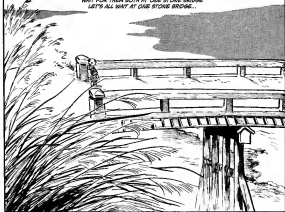






IF YOU GET LOST  
 WHERE SHOULD YOU WAIT?  
 WHERE SHOULD YOU WAIT  
 FOR YOUR MOMMA AND PAPA?  
 MOMMA... PAPA...  
 PAPA... MOMMA...

TWO LITTLE PEBBLES  
 ONE BIG STONE  
 WAIT FOR THEM BOTH AT ONE STONE BRIDGE  
 LET'S ALL WAIT AT ONE STONE BRIDGE...



# GLOSSARY

## **currency**

*bu* – A small coin, worth 1/4th of a *ryō*.

*mon* – A copper coin.

*kun* – A bundle of 1,000 *mon*.

*monme* – A silver piece.

*ryō* – A gold piece, worth 60 *monme* or 4 *kun*.

*shu* – Edo-period coin. Worth 1/16th of a *ryō*.

## **deiri**

A fight between rival *yakuza* gangs.

## **dōtanuki**

A battle sword. Literally, "sword that cuts through trees."

## **Edo**

The capital of medieval Japan and the seat of the shōgunate. The site of modern-day Tokyo.

## **go-iniyo**

A wealthy, retired gentleman ("Go" is an honorific.)

## **han**

A feudal domain.

## **honortitles**

Japan is a class and status society, and proper forms of address are critical. Common markers of respect are the prefixes *o* and *go*, and a wide

range of suffixes. Some of the suffixes you will encounter in *Lost Wolf and Cat*:  
*chan* – for children, young women, and close friends

*dono* – archaic; used for higher-ranked or highly respected figures

*sama* – used for superiors

*san* – the most common, used among equals or near-equals

*sewai* – used for teachers, masters, respected entertainers, and politicians

## **ikki**

A peasant revolt. Japan's downtrodden peasants had almost no recourse in the Edo period. Peasants could travel to Edo to petition the government for relief, but the emissaries and their families would be put to death for their insolence, even when their pleas were accepted. No wonder then that the peasants frequently took matters into their own hands.

## **jin**

Five *shaku*. Approximately 1.7 yards.

## **jingi**

The traditional world of the *yakuza* was bounded by elaborate codes of behavior and duty. Improper greetings, rude speech, and other violations of the code could escalate into bloody feuds.

**jizō**

Folk expression of Kshitigarbha, a bodhisattva comforting the common man. Over time, the rough-hewn *jizō* figures came to be worshipped as guardian spirits of travelers, children, women, and the weak and ailing.

**jō**

Ten *chaku*. Approximately 3.3 yards.

**jōdai**

Castle warden. The ranking has official in charge of a *daimyō*'s castle when the *daimyō* was spending his obligatory years in Edo.

**johakyū**

The fundamental rhythm of Japanese music, composition, and performance art. A sustained buildup, a heightened pause, and a rapid rush to denouement.

**kōgi go-yō**

The *shōgun*'s business.

**kōgi kaishakunin**

The *shōgun*'s own second, who performed executions ordered by the *shōgun*.

**koku**

A bale of rice. The traditional measure of a *han*'s wealth, a measure of its agricultural land and productivity.

**kyōjō-mochi**

To have a murder rap. *Kyōza* often cooperated with the local authorities

during the Edo period in keeping the peace, but when they committed a serious crime like murder, they were expected to pack up and leave town until the dust settled. They traveled with their faces covered by wide hats.

**manji**

The Buddhist symbol of prosperity and good fortune, the *swastika* in Sanskrit. The clockwise "swastika," a solar symbol in many mystic traditions, was adopted by the Nazi regime as the "Hakenkreuz." The Japanese Buddhist tradition, however, uses the "saustika," or counter-clockwise sign, dating back more than a thousand years. Here it is seen alongside the *dōshōji* trail marker for "encampment."

**meifumadō**

The Buddhist Hell. The way of demons and damnation.

**metsuke**

Inspector. A post combining the functions of chief of police and chief intelligence officer.

**mudra**

A sign representing one of the virtues of the Buddha; frequently found in Buddhist art.

**Nagashi-tōrō**

In this traditional festival, *tōrō* mounted on small boats are released in rivers, carrying the souls of the dead.

### **oyabun**

Literally, “father status,” the boss of a *yakusa* gang. His underlings were known as *koban*, or children.

### **rōnin**

A masterless samurai. Literally, “one adrift on the waves.” Members of the samurai caste who have lost their masters through the dissolution of *han*, expulsion for misbehavior, or other reasons. Prohibited from working as farmers or merchants under the strict Confucian caste system imposed by the Tokugawa shōgunate, many impoverished *rōnin* became “hired guns” for whom the code of the samurai was nothing but empty words.

### **sakazuki**

A *sake* cup. As part of the traditional initiation rites into a *yakusa* gang, a *koban* accepts a drink from the *oyabun*, and keeps the cup as a sign of loyalty.

### **sanshita**

Lowest rank of *yakuza*.

### **“shikiri-uchi**

### **gomen kōmurimasu”**

“We beg your pardon for intruding upon your house.” *Yakuza* had distinctive speech patterns that further separated them from the general population.

### **suemono-giri**

Cutting through a stationary object.

### **tono**

Lord, *daimyō*. Sometimes used as a form of address, as in *Awō-sama*.

### **tōrō**

Lantern. The *wasabi* lanterns are simple constructions of wood and paper for festivals.

### **wakadoshiyori**

Junior councilors. The Tokugawa shōgunate was a hybrid government, both a national government empowered by the emperor to govern the nation as a whole, and a *daimyō* government like that of any *han*, concerned with protecting the interests of the Tokugawa clan itself. The council of *wakadoshiyori* junior councilors was the highest advisory body to the shōgun on matters affecting the clan, rather than the nation as a whole.

### **yakuza**

Japan’s criminal syndicates. In the Edo period, *yakuza* were a common part of the landscape, running houses of gambling and prostitution. As long as they did not overstep their bounds, they were tolerated by the authorities, a tradition little changed in modern Japan.

# KAZUO KOIKE

Though widely respected as a powerful writer of graphic fiction, Kazuo Koike has spent a lifetime reaching beyond the bounds of the comics medium. Aside from co-creating and writing the successful *Lone Wolf and Cub* and *Crying Freeman* manga, Koike has hosted television programs; founded a golf magazine; produced movies; written popular fiction, poetry, and screenplays; and mentored some of Japan's best manga talent.

*Lone Wolf and Cub* was first serialized in Japan in 1970 (under the title *Kazure Okami!*) in *Manga Action* magazine and continued its hugely popular run for many years, being collected as the stories were published, and reprinted worldwide. Koike collected numerous awards for his work on the series throughout the next decade. Starting in 1972, Koike adapted the popular manga into a series of six films, the *Baby Cart Assassin* saga, garnering widespread commercial success and critical acclaim for his screenwriting.

This wasn't Koike's only foray into film and video. In 1996, *Crying Freeman*, the manga Koike created with artist Ryōichi Ikegami, was

produced in Hollywood and released to commercial success in Europe and is currently awaiting release in America.

And to give something back to the medium that gave him so much, Koike started the *Gekiga Senjuka*, a college course aimed at helping talented writers and artists — such as *Ranma 1/2* creator Rumiko Takahashi — break into the comics field.

The driving focus of Koike's narrative is character development, and his commitment to character is clear: "Comics are carried by characters. If a character is well created, the comic becomes a hit." Kazuo Koike's continued success in comics and literature has proven this philosophy true.



# GOSEKI KOJIMA

Goseki Kojima was born on November 3, 1928, the very same day as the godfather of Japanese comics, Osamu Tezuka. While just out of junior high school, the self-taught Kojima began painting advertising posters for movie theaters to pay his bills.

In 1950, Kojima moved to Tokyo, where the postwar devastation had given rise to special manga forms for audiences too poor to buy the new manga magazines. Kojima created art for *kami-ohkai*, or “paper-play” narrators, who would use manga story sheets to present narrated street plays. Kojima moved on to creating works for the *kashi-ban* market, bookstores that rented out books, magazines, and manga to mostly low-income readers. He soon became highly popular among *kashi-ban* readers.

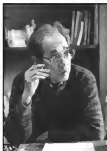
In 1967, Kojima broke into the magazine market with his series *Dojinski*. As the manga magazine market grew and diversified, he turned out a steady stream of popular series.

In 1970, in collaboration with Kazuo Koike, Kojima began the work that would seal his reputation, *Akuma*

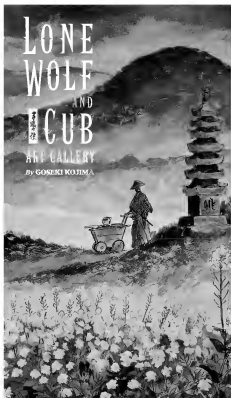
*Okami* (*Love Wolf and Cub*). Before long the story had become a gigantic hit, eventually spinning off a television series, six motion pictures, and even theme song records. Koike and Kojima were soon dubbed the “golden duo” and produced success after success on their way to the pinnacle of the manga world.

When *Manga Japan* magazine was launched in 1994, Kojima was asked to serve as consultant, and he helped train the next generation of manga artists.

In his final years, Kojima turned to creating original graphic novels based on the movies of his favorite director, Akira Kurosawa. Kojima passed away on January 5, 2000 at the age of 71.











The legend of Lone Wolf and Cub continues to grow, chronicling the wanderings of a cunning assassin and his infant son during the deadliest era of feudal Japan. In this volume, the Lone Wolf battles the most dangerous killer in the countryside, foils the plans of a deceptive gambling troupe, tricks an evil lord into exposing his weak underbelly, and pits himself against the Shogun's deadly ninja! In print for decades in its native Japan, the basis of numerous popular Japanese films, and the inspiration of writers and artists worldwide, *Lone Wolf and Cub* is undeniably a masterpiece of graphic storytelling.

*"Period authenticity and pure artistry (combined with) bizarre and moving studies of human nature and the bond between parent and child . . . it's a dream come true!"*

— *Animerica online*

- EISNER AWARD WINNER
- HARVEY AWARD WINNER

GRAPHIC NOVEL / MANGA



*Front cover illustration*  
by **FRANK MILLER**  
and **LYNN VARLEY**

子連  
孤狼